evening, or nearly so; and they shall have one hour in the morning, another at midday, and half-an-hour in the afternoon, for eating and drinking.

Item. They shall not have the afternoon half-hour on Saturdays nor on festival evenings throughout the year, nor from Holy Cross day in autumn until Holy Cross day in May; but they shall leave work at five o'clock every Saturday, and also every fourteen days at three, in order that they may go to the baths.

All woodwork shall remain the property of the minster.

Item, And if the *meister* should have a quarrel with any one, he shall have the difference adjusted here in Freiburg, in court, before the Austrian provincial governor and council, and he shall not take the case elsewhere, nor shall others than those resident in Freiburg meddle therein.

I, the aforementioned Meister Hans, have vowed by my word, without reserve, instead of an oath, to observe these items and articles, to proceed with the execution of the building, and all in connection therewith, honestly and continually, and to do all that may be found necessary truly and honestly.

And there are two copies of this document, each sealed with the seals of our burgermeister and council, and with mine, Meister Hansen Niesenberger, on St. Matthew's Day, in the year of the birth of Christ, 1471."

From the City Draught Book.

" "We, burgermeister and council at Freiburg, in the Breisgau, make known publicly with this document, that as Meister Hansen von Grätz, having agreed to execute the new choir in the minster of Our Lady, and being desirous on account of his agreement to become a householder here, we and our successors have granted to him the privilege that he live here free of taxes, free in the trade, exempt from city service and all other incumbrances, except that he shall pay the corn tax and 2 pfenst to his trade's lodge, also his yearly house-rent: he is not however bound to pay the lodge for its orders and counter orders, since he will do it of good will. This document, sealed with our seal, is given on Wednesday before St. Matthew's day, in the year after the birth of Christ, 1472."

Remarks on the foregoing Documents.

The word *geselten*, translated "workmen," literally signifies companions or comrades, and would seem to imply that there existed then a more intimate connection amongst all concerned in building than at present.

The word *balier* (foreman) is, in modern German, *partier*, *polir*, *polirer*, and seems to indicate that his duties were principally of a *talkative* sort.

The pfenst was equal to 20 schilling, a schilling equal to 12 pfenning, and the gulden equal to 12½ schilling: rappen is synonymous with pfenning.

JOHN BURLISON.

THE PORTLAND GALLERY, REGENT-STREET.

SOME time ago a body of artists, becoming tired of "the spurns that patient merit of the unworthy takes," and thinking to obviate a few of "the thousand natural (or un-natural) ills that artist-flesh is heir to," conceived a plan of opening a "Free Exhibition," on principles advantageous to members of the profession not belonging to any of the existing bodies of artists, and affording an opportunity for the people generally to participate in the enlightening influence of the fine arts with those to whom such advantages are usually afforded at the price of a shilling. Five of the six days in the week were devoted to London at large, the sixth reserved for those who would wish to insure a more select attendance. Two years' experience, however, convinced the association of the inexpediency of the scheme, and they have now organised a society, called "The National Institution for the Exhibition of Works of Art," on a somewhat less liberal scale, though still intending to admit the public, and which, there seems reason to believe, will be permanent. The present exhibition contains many meritorious works and very few decidedly bad ones. Names hitherto comparatively unknown are affixed to pictures of undoubted excellence.

Mr. Lauder maintains his reputation; his picture (280), "Christ appearing to two of his Disciples, on the way to Emmaus," indeed surpasses what we usually see of his,—it is remarkable alike for its solemn treatment and high intention, is exquisite in colour and simple in composition. He has two able illustrations from "Quentin Durward." (45), "Galliotti, the Astrologer, showing Louis XI. the first Specimen of Printing"—wherein the subtle king is most successfully depicted and contrasted with the noble impersonation of Galliotti—is a specimen of the power of tone over the most lavish use of the richly-set palette. (166), "Maitre Pierre, Quentin Durward, and Jaqueline"—to our mind the better of the two—displays most charming feeling and refined taste,—the beautifully-qualified tints and harmonious greys are in admirable keeping with the subject.

In the landscape department (207), "A Woodland River," by S. R. Percy, takes precedence, and will oblige older hands to "look about them." A determination to represent nature as she is, and an imagination awake to her loveliest aspects, characterize this essentially English performance; the careful manipulation of the various weeds in the foreground, far from anything like pedantry, and the unshrinking perseverance after truth evident throughout, are quite invigorating after the many ordinary recipe compositions one sees in the course of the season. The producer of such a work is destined to stand eminent amongst the best of British landscape painters. (227), "Welsh Mountains," by the same, is admirable. (41). "Noon," by A. W. Williams, calls for an equal share of commendation, reminding one of a combination of the rugged Salvator Rosa, and the elegant, sunny Claude. This picture is apparently an adaptation from successful studies in Wales.

L. Desanges, is a name scarcely known to ordinary frequenters of exhibitions, but is appended here to a work of no ordinary merit (159), "The Excommunication of Robert, King of France, and his Queen Bertha,"—a dramatic incident, powerfully described by many figures gorgeously dressed and bejewelled; the head of Bertha is a striking feature from her loveliness, and the whole of the *personæ* influenced by the light of the torches form a remarkably clever and effective production. This with a very successful "Study" (116). a Bacchante, seemingly, are the most attractive of the many contributions of a clever and rising man.

Mr. Armitage, of Westminster Hall celebrity, has here a grand study of the human form divine, entitled "Samson" (57), likely in all respects to help his fame. (201) "Œdipus and Antigone," is a smaller picture, very French—very poetical. Niemann has some fine landscapes, in a style built more, perhaps, upon study of old masters than of nature, although the latter has not been neglected: (72) "A Landscape," is proof of what he can do. A little more drawing about the foreground to the left of the subject would enhance it in our estimation. (68) "Kenilworth, from the Tilt Yard," (154) "Norman Staircase, at the Old Mint, Canterbury," and (210) "Solitude," are able but somewhat mannered representations. Several excellent transcripts in water-colours bear testimony to a stored mind and ready hand, and show how forcible an agent the medium may be made.

Mr. M'Ian exhibits (55) "Here's his health in Water!" and (76) "The Highland Coronach," both improved repetitions of former pictures we believe. The true loyal Scotch feeling in these, and nicely painted as they are, renders them valuable both as works of art and national memento. No artist evinces more "love" for his subject, or more painstaking determination to leave nothing undone.

(244) "Captivity and Liberty" is an exceedingly poetical notion, charmingly carried out by Mrs. M'Ian, representing two imprisoned Scotch women watching a bird which hovers around its nest, in the window of their dungeon.

(283) "Belarius, Guiderius, and Aviragus returning from the Hunt;" James Eckford Lauder, R.S.A. Beautifully painted, reminding one a little of Etty.

(174) "Scene from Henry IV." C. Dukes, exhibits nice execution, but disagreeable colour; Falstaff here is not the unctuous morsel of fat mortality drawn by Shakspeare. The female characters are more happily conceived.

In a performance full of affectation, Mr. Rosetti has shown himself a poet-artist, so much real genius (misdirected, though it be) pervades this, that one wonders how the author can subserviently submit his abilities to so confined a sphere. Surely light, shadow, and colour, with the marvellous mysteries of their respective influences are matters *worthy* the attention of a painter. Nevertheless this is a striking work for intensity of expression and the cleverly arranged and carefully drawn white draperies.

(225) In proximity to the last, "The Princes in the Tower;" by Mr. F. Newenham, is an example of the rich full painting (directly the reverse of the Francia-like appearance of the "Ecce Ancilla Domini,") characteristic of the British school.

To mention all the works worthy of notice, it would be almost necessary to transcribe the catalogue in numeral rotation, as is testified by the many works bearing the names of Hulme, Williams, Gilbert, G. Williams, D. W. Deane (by whom are two admirable small productions (91), "Fra Bartolomeo" and (97) "The Studious Armourer,") Buss, Barraud (who exhibits, amongst other works, the popular "Lord have Mercy upon Us!" and "We praise Thee, O God!"), H. Duffield (a worthy follower of Lance), J. C. Bentley, H. M'Culloch (238, "Border Tower on the Yarrow," very charming, but hardly up to his mark), Dighton, Hemsley (the popular walk somewhere between Webster and Farrier), Oliver, Winkfield, Wood, Cobbett, A. Corbould (whose portraits, though mannered, are by no means of an ordinary class), &c.

A pretty "Lavinia" (151), by Mr. Middleton, and some three or four sparkling filippancies, by Mr. Pasmore, also deserve a share of attention.

ST. JOHN'S NATIONAL SCHOOLS, KENSALL GREEN.

ON Saturday morning last, these schools were opened in the presence of about 300 of the villagers and the neighbouring clergy and gentry, by the Rev. A. G. Pemberton, the incumbent. The Bishop of London had consented to attend, but was unavoidably absent. The site of these schools (as well as the sites for the church, and the parsonage) was liberally given by the warden and fellows of All Souls' College, Oxford. The ground has a frontage of 40 feet towards Kilburn-lane, and a depth of about 280 feet. The schools are so arranged, that the boys enter from Kilburn-lane, and the girls from the Harrow-road, by a pathway, some 300 or 400 feet in length, which advantage was obtained by a further grant from All Souls' College, and by the Rev. A. G. Pemberton, giving up a portion of his garden.

Mr. Alfred Lang was the architect, appointed by the committee, and under his superintendence the building was erected.

The structure is of a plain but substantial character, two stories in height, the ground story being for the boys and the upper story for the girls. The school rooms are 40 feet by 23 feet, and 14 feet in height. The class rooms are 11 feet 6 inches by 10 feet. A separate residence for the master and the mistress is attached to each end of the school building, but they have no internal communication with the schools, and contain living rooms 14 feet by 12 feet, kitchens, 12 feet by 12 feet, and bedrooms of corresponding sizes: the closets, &c., are detached. The contract was entered into with Mr. Edser for 1,229*l.*, but the total cost, including fittings, additional fence walls and fencing, and all expenses, will not be less than 1,500*l.* The schools will accommodate 340 children.

HEALTH IN THE COTTAGE AND FARM HOUSE.

NOW that winter is gone, and the warm season is all before us, it is time to ask what has been done to prevent a recurrence of deadly contagion, or of endemic disease? Much discussion and diversity of opinions, many statistics and some plans for operation, have, indeed, occupied our rulers and our philosophers; yet I fear that but little has actually been effected for the permanent health of the people. But if every one would carry out that excellent adage, "Exert yourself, and God will help you," which is the proper translation of the French proverb,—even at the eleventh hour much might be done to avert the foul demon.

The attention of our Sanitary Commission has been chiefly turned to important changes, that will require time to carry out, after considerable delay in experiments and discussion; but there are many remedies within the province of humble individuals which are almost of equal importance, and quite practicable in a few hours. In the hope of others following the example, I will suggest one.

Whenever I visit a friend in the country, I am forcibly reminded at every turning of a lane, or at the corner of every field, that pure uncontaminated air is rarely to be found in agricultural or in marshy localities, especially after sunset, when plants cease to emit oxygen, and nitrogen abounds in these districts. But the great law of nature, the permeability of gases, and that other principle now well under-

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